

Hypercube

A Polytempic Polymicrotonal Work

for String Quartet

Peter Thoegersen

2012

Legend

Violin I	Violin II	Viola	Cello
12TET	19TET	31TET	53TET
C	A = 1/1 or 0 c.	A = 1/1 or 0 c.	C = 1/1 or 0 c.
C#	E = -4 c.	A# = +39 c.	C# = +22 c.
D	B = -11 c.	A# = -23 c.	C# = -10 c.
D#	F# = -16 c.	Bb = +16 c.	C## = +159 c.
E	C# = -21 c.	Cb = -68 c.	D# = +4 c.
G#	G# = -26 c.	B# = +71/-29 c.	D = +49 c.
A	D# = -32 c.	Db = +26/-74 c.	E = -63 c.
A#	A# = -37 c.	D# = -19 c.	E# = -38 c.
B	E# = -42 c.	E = -4 c.	F = +8 c.

“Squiggly Pitches” =



No Vibrato, as it obfuscates the shade of pitch

Bow Pressure =



(scratch bow)

Variable Bow Pressure =



(thick black line)

Sounding Harmonic =



Fractal Rhythm =



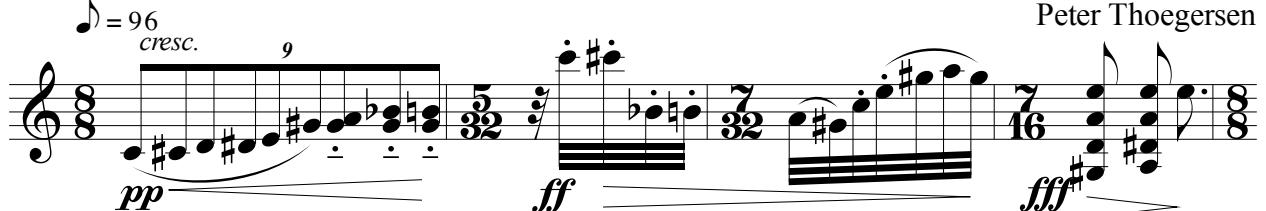
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A Polytempic Polymicrotonal Work for String Quartet

cresc. 9 32 16 32 30 32

Peter Thoegersen

Violin I
12 tet



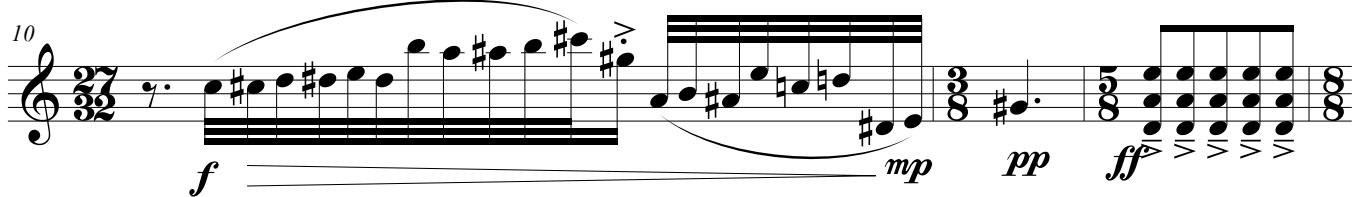
Vln. I



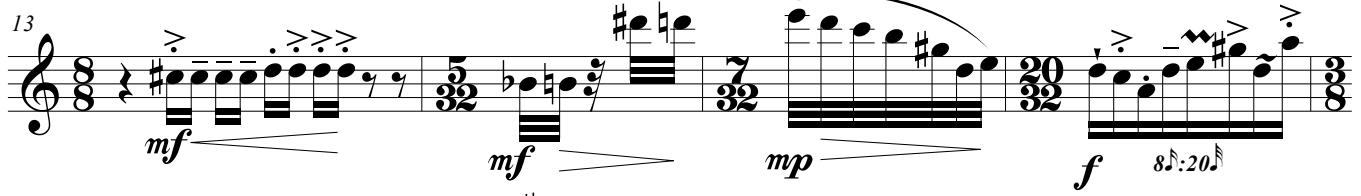
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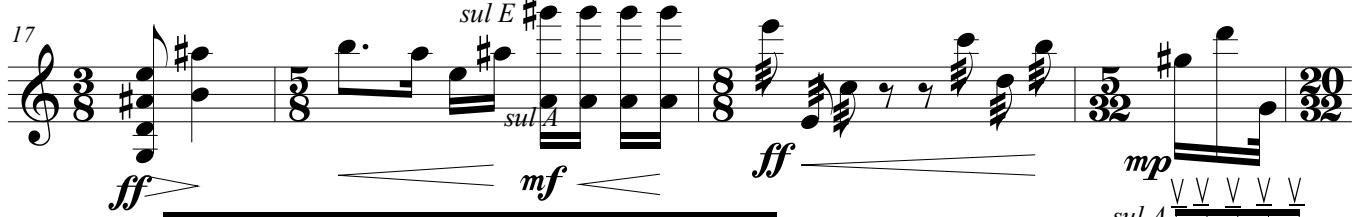
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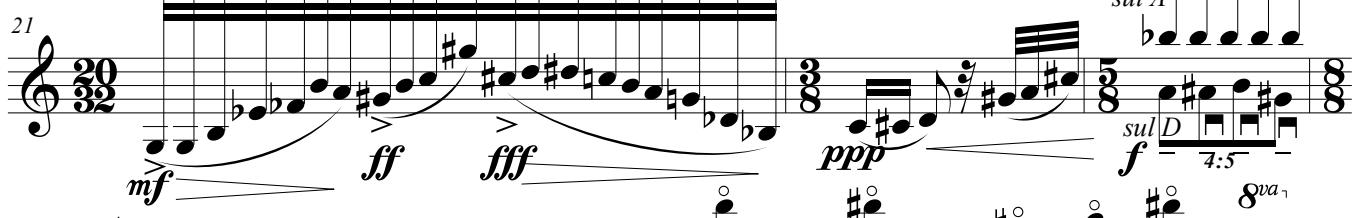
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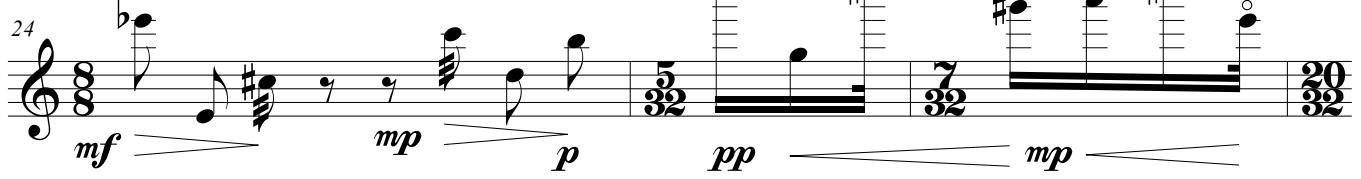
Vln. I



Vln. I



Vln. I



Hypercube

2

Vln. I <img alt="Musical score for Violin I, page 2. The score shows various techniques including bowing, pizzicato, and glissando. Measure 27 starts with a glissando on a 32nd-note pattern. Measure 28 shows a mix of bowing and pizzicato. Measure 29 features a 'col legno battuto' (scratches) on a 32nd-note pattern. Measure 30 shows a 'col legno battuto' on a 5th-note pattern. Measures 31-32 show a 32nd-note pattern with 'col legno battuto' and 'p' dynamics. Measures 33-34 show a 32nd-note pattern with 'fff' dynamics. Measures 35-36 show a 32nd-note pattern with 'fff' dynamics. Measures 37-38 show a 32nd-note pattern with 'fff' dynamics. Measures 39-40 show a 32nd-note pattern with 'fff' dynamics. Measures 41-42 show a 32nd-note pattern with 'fff' dynamics. Measures 43-44 show a 32nd-note pattern with 'fff' dynamics. Measures 45-46 show a 32nd-note pattern with 'fff' dynamics. Measures 47-48 show a 32nd-note pattern with 'fff' dynamics. 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Measures 773-774 show a 32nd-note pattern with 'fff' dynamics. Measures 775-776 show a 32nd-note pattern with 'fff' dynamics. Measures 777-778 show a 32nd-note pattern with 'fff' dynamics. Measures 779-780 show a 32nd-note pattern with 'fff' dynamics. Measures 781-782 show a 32nd-note pattern with 'fff' dynamics. Measures 783-784 show a 32nd-note pattern with 'fff' dynamics. Measures 785-786 show a 32nd-note pattern with 'fff' dynamics. Measures 787-788 show a 32nd-note pattern with 'fff' dynamics. Measures 789-790 show a 32nd-note pattern with 'fff' dynamics. Measures 791-792 show a 32nd-note pattern with 'fff' dynamics. Measures 793-794 show a 32nd-note pattern with 'fff' dynamics. Measures 795-796 show a 32nd-note pattern with 'fff' dynamics. Measures 797-798 show a 32nd-note pattern with 'fff' dynamics. Measures 799-800 show a 32nd-note pattern with 'fff' dynamics. Measures 801-802 show a 32nd-note pattern with 'fff' dynamics. Measures 803-804 show a 32nd-note pattern with 'fff' dynamics. Measures 805-806 show a 32nd-note pattern with 'fff' dynamics. Measures 807-808 show a 32nd-note pattern with 'fff' dynamics. Measures 809-810 show a 32nd-note pattern with 'fff' dynamics. Measures 811-812 show a 32nd-note pattern with 'fff' dynamics. Measures 813-814 show a 32nd-note pattern with 'fff' dynamics. Measures 815-816 show a 32nd-note pattern with 'fff' dynamics. Measures 817-818 show a 32nd-note pattern with 'fff' dynamics. Measures 819-820 show a 32nd-note pattern with 'fff' dynamics. Measures 821-822 show a 32nd-note pattern with 'fff' dynamics. Measures 823-824 show a 32nd-note pattern with 'fff' dynamics. Measures 825-826 show a 32nd-note pattern with 'fff' dynamics. Measures 827-828 show a 32nd-note pattern with 'fff' dynamics. Measures 829-830 show a 32nd-note pattern with 'fff' dynamics. Measures 831-832 show a 32nd-note pattern with 'fff' dynamics. Measures 833-834 show a 32nd-note pattern with 'fff' dynamics. Measures 835-836 show a 32nd-note pattern with 'fff' dynamics. Measures 837-838 show a 32nd-note pattern with 'fff' dynamics. Measures 839-840 show a 32nd-note pattern with 'fff' dynamics. Measures 841-842 show a 32nd-note pattern with 'fff' dynamics. Measures 843-844 show a 32nd-note pattern with 'fff' dynamics. Measures 845-846 show a 32nd-note pattern with 'fff' dynamics. Measures 847-848 show a 32nd-note pattern with 'fff' dynamics. Measures 849-850 show a 32nd-note pattern with 'fff' dynamics. Measures 851-852 show a 32nd-note pattern with 'fff' dynamics. Measures 853-854 show a 32nd-note pattern with 'fff' dynamics. Measures 855-856 show a 32nd-note pattern with 'fff' dynamics. Measures 857-858 show a 32nd-note pattern with 'fff' dynamics. Measures 859-860 show a 32nd-note pattern with 'fff' dynamics. Measures 861-862 show a 32nd-note pattern with 'fff' dynamics. Measures 863-864 show a 32nd-note pattern with 'fff' dynamics. Measures 865-866 show a 32nd-note pattern with 'fff' dynamics. Measures 867-868 show a 32nd-note pattern with 'fff' dynamics. Measures 869-870 show a 32nd-note pattern with 'fff' dynamics. Measures 871-872 show a 32nd-note pattern with 'fff' dynamics. Measures 873-874 show a 32nd-note pattern with 'fff' dynamics. Measures 875-876 show a 32nd-note pattern with 'fff' dynamics. Measures 877-878 show a 32nd-note pattern with 'fff' dynamics. Measures 879-880 show a 32nd-note pattern with 'fff' dynamics. Measures 881-882 show a 32nd-note pattern with 'fff' dynamics. Measures 883-884 show a 32nd-note pattern with 'fff' dynamics. Measures 885-886 show a 32nd-note pattern with 'fff' dynamics. Measures 887-888 show a 32nd-note pattern with 'fff' dynamics. Measures 889-890 show a 32nd-note pattern with 'fff' dynamics. Measures 891-892 show a 32nd-note pattern with 'fff' dynamics. Measures 893-894 show a 32nd-note pattern with 'fff' dynamics. Measures 895-896 show a 32nd-note pattern with 'fff' dynamics. Measures 897-898 show a 32nd-note pattern with 'fff' dynamics. Measures 899-900 show a 32nd-note pattern with 'fff' dynamics. Measures 901-902 show a 32nd-note pattern with 'fff' dynamics. Measures 903-904 show a 32nd-note pattern with 'fff' dynamics. Measures 905-906 show a 32nd-note pattern with 'fff' dynamics. Measures 907-908 show a 32nd-note pattern with 'fff' dynamics. Measures 909-910 show a 32nd-note pattern with 'fff' dynamics. Measures 911-912 show a 32nd-note pattern with 'fff' dynamics. Measures 913-914 show a 32nd-note pattern with 'fff' dynamics. Measures 915-916 show a 32nd-note pattern with 'fff' dynamics. Measures 917-918 show a 32nd-note pattern with 'fff' dynamics. Measures 919-920 show a 32nd-note pattern with 'fff' dynamics. Measures 921-922 show a 32nd-note pattern with 'fff' dynamics. Measures 923-924 show a 32nd-note pattern with 'fff' dynamics. Measures 925-926 show a 32nd-note pattern with 'fff' dynamics. Measures 927-928 show a 32nd-note pattern with 'fff' dynamics. Measures 929-930 show a 32nd-note pattern with 'fff' dynamics. Measures 931-932 show a 32nd-note pattern with 'fff' dynamics. Measures 933-934 show a 32nd-note pattern with 'fff' dynamics. Measures 935-936 show a 32nd-note pattern with 'fff' dynamics. Measures 937-938 show a 32nd-note pattern with 'fff' dynamics. Measures 939-940 show a 32nd-note pattern with 'fff' dynamics. Measures 941-942 show a 32nd-note pattern with 'fff' dynamics. Measures 943-944 show a 32nd-note pattern with 'fff' dynamics. Measures 945-946 show a 32nd-note pattern with 'fff' dynamics. Measures 947-948 show a 32nd-note pattern with 'fff' dynamics. Measures 949-950 show a 32nd-note pattern with 'fff' dynamics. Measures 951-952 show a 32nd-note pattern with 'fff' dynamics. Measures 953-954 show a 32nd-note pattern with 'fff' dynamics. Measures 955-956 show a 32nd-note pattern with 'fff' dynamics. Measures 957-958 show a 32nd-note pattern with 'fff' dynamics. Measures 959-960 show a 32nd-note pattern with 'fff' dynamics. Measures 961-962 show a 32nd-note pattern with 'fff' dynamics. Measures 963-964 show a 32nd-note pattern with 'fff' dynamics. Measures 965-966 show a 32nd-note pattern with 'fff' dynamics. Measures 967-968 show a 32nd-note pattern with 'fff' dynamics. Measures 969-970 show a 32nd-note pattern with 'fff' dynamics. Measures 971-972 show a 32nd-note pattern with 'fff' dynamics. Measures 973-974 show a 32nd-note pattern with 'fff' dynamics. Measures 975-976 show a 32nd-note pattern with 'fff' dynamics. Measures 977-978 show a 32nd-note pattern with 'fff' dynamics. Measures 979-980 show a 32nd-note pattern with 'fff' dynamics. Measures 981-982 show a 32nd-note pattern with 'fff' dynamics. Measures 983-984 show a 32nd-note pattern with 'fff' dynamics. Measures 985-986 show a 32nd-note pattern with 'fff' dynamics. Measures 987-988 show a 32nd-note pattern with 'fff' dynamics. Measures 989-990 show a 32nd-note pattern with 'fff' dynamics. Measures 991-992 show a 32nd-note pattern with 'fff' dynamics. Measures 993-994 show a 32nd-note pattern with 'fff' dynamics. Measures 995-996 show a 32nd-note pattern with 'fff' dynamics. Measures 997-998 show a 32nd-note pattern with 'fff' dynamics. Measures 999-1000 show a 32nd-note pattern with 'fff' dynamics.</p>

57

Vln. I

57

Vln. I

mp

sul pont *15ma*

p *#*

mf

f

60

Vln. I

mf

f

63

Vln. I

fff

ff

66

Vln. I

fff

mf *#*

sul A

mp

69

Vln. I

mf

f

sul A *sul D*

ff

72

Vln. I

mf

f

74

Vln. I

mf

f

48 Semplice

77

Vln. I

ff

cresc.

fff

79

Vln. I

Unisoni

a tempo

1/1

p

pp

f

sul A

4 *no tremolo* *sul tasto*

82

Vln. I

pp *ppp* *mp* *p* *mf*

Hypercube *8va*

87 *1/1 Unisoni* @10 sec. *ff* *ffff* *f*

Vln. I // *resume tempo* *unisoni a polytempico*

90 *32* *f* *ff* *mp*

Vln. I *ff* *ffff* *30:5* *mp*

Vln. I *sul pont* *p* *mf* *pp* *mp*

Vln. I *mp* *30:3*

Vln. I *f* *ff* *ffff* *27* *mp*

Vln. I *sffz* *fff* *mf*

Vln. I *f* *ff*

105 *pizz. secco* *mf* *ff*

108 *fff* *f*

111 *secco* *ff* *f* *fff*

114 *arco* *5:3* *5:2* *mf* *f* *pp*

117 *sul pont.* *ord.* *pp* *mf* *5:2* *5:2* *5:2* *5:2*

120 *mf* *f* *ff*

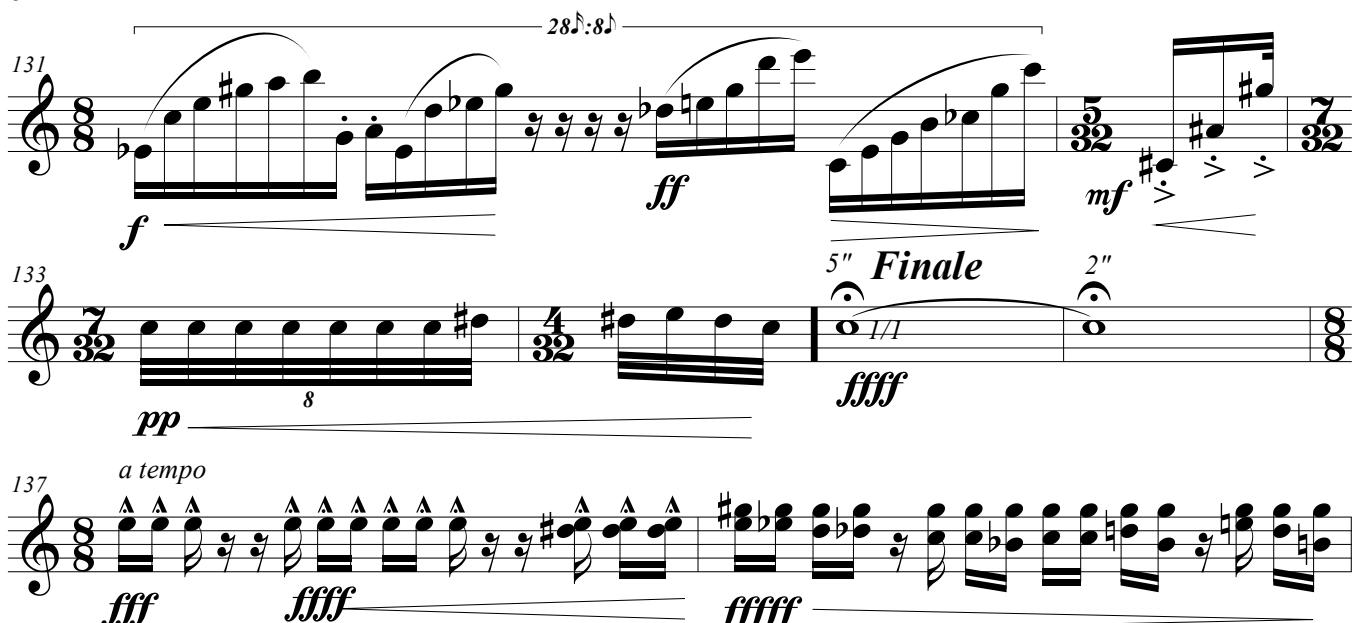
123 *pp* *p* *mf* *f* *ppp*

126 *f* *fff* *al tallone* *20* *32* *sffz* *pp*

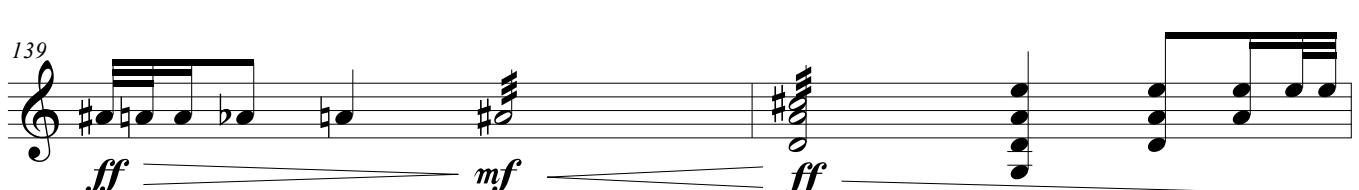
129 *fff* *mp* *5:4* *3* *f* *7:3* *pp*

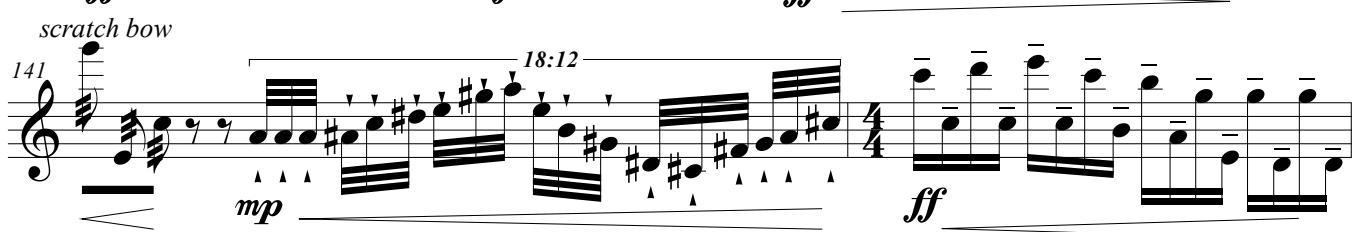
Hypercube

6

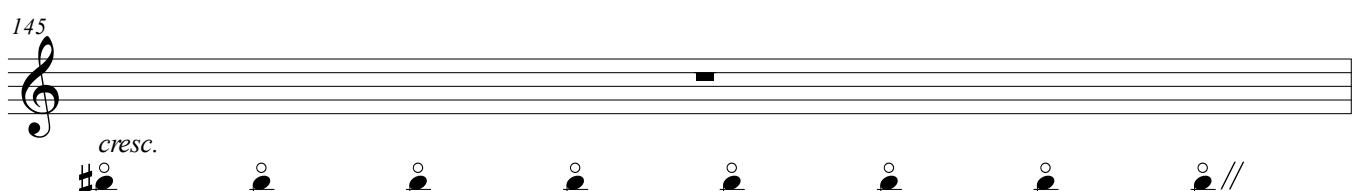
131 *28♪:8♪*
 Vln. I 

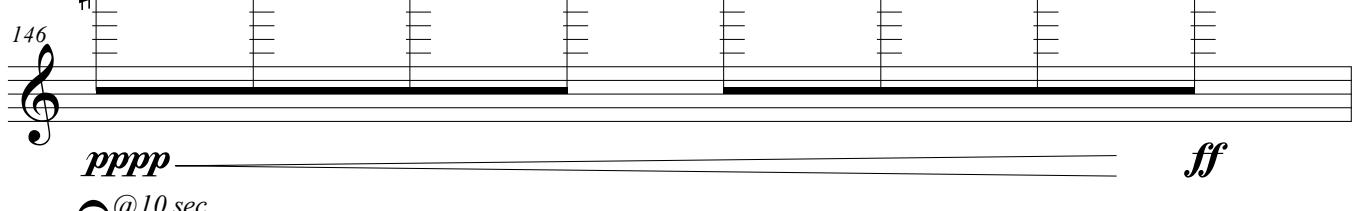
133 *5" Finale* *2"*
 Vln. I

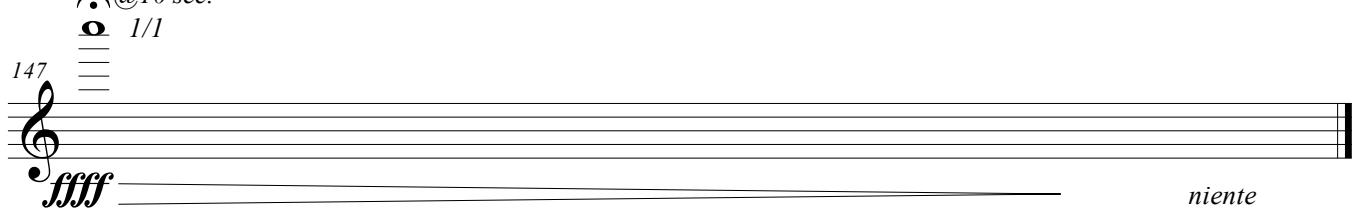
137 *a tempo*
 Vln. I 

139 *scratches bow*
 Vln. I 

143 *b* *o*
 Vln. I 

145 *cresc.*
 Vln. I 

146 *o* *1/1*
 Vln. I 

147 *niente*
 Vln. I 

Hypercube

A Polytempic Polymicrotonal Work for String Quartet

Peter Thoegersen

Violin II 19 tet

$\text{♪} = 76$

1/1 3 3 -4 3 -11 -16 3 -21 3 3 3 3 -26 -16 21

Vln. II

$\text{3} -37 3 -42 1/1 3 -4 -11 -16 6 -26 -21 -16 -37 1/1 \sharp \text{3}$

$\text{ff} \text{ fff } 6 \text{ mp } 9:8$

Vln. II

$\text{5} -32 \sharp \text{3} -42 -16 1/1 -21 -32 -26 26$

$\text{pp} \text{ mf } \text{f} 27:8 \text{ fff } \text{f} \text{ s}$

Vln. II

$\text{7} 1/1 3 -26 -4 -21 -16 1/1 -32$

$\text{pp} \text{ mf } 9:8$

Vln. II

$\text{9} \text{ (as there are only 9 microtonal pitches, there will be no more courtesy cents markings unless a vagueness occurs) } \text{ sul pont}$

$\text{p} 27:8 \text{ subito p } \text{ ff}$

Vln. II

$\text{11} \text{ pp } \text{p} \text{ mf } \text{f} 27:8 \text{ fff } 9:8 \text{ p}$

sul tasto

Vln. II

$\text{13} \text{ mf } \text{ sul pont}$

Vln. II

$\text{15} \text{ sul tasto } \sharp \text{3} \text{ p } \text{ mf } 9:8 \text{ p}$

2

Hypercube

Vln. II

17

ff *fff* 9:8 *fff* 9:8 *fff* 9:8 *fff* 9:8

-4 -42 -37 1/1 -37

Vln. II

18

p 27:8:8 *fff*

-37 1/1 -37

gliss into harmonic \textcircled{H}

Vln. II

20

pp 3 *ffff* Δ 9:8 *pizz.* *f* 9:8

Vln. II

23

arco 27:8:8 *ff* *ff* *ff*

Vln. II

24

appassionato *ffff* *mp* *ffff* *ffff* *ffff* *spiccato*

ffff *ffff* *ffff* *ffff* *ffff* *ffff* *ffff*

Vln. II

25

mp *mf* *p* 9:8 *ff*

Vln. II

28

mp *ff* 27:8:8 *ffff*

29

Vln. II

mp *pp* *fff*

sul tasto

30

Vln. II

p *f* *ff* *mf*

sul pont

32

Vln. II

sul A *sul D* *sul G* *9* *38* *semplice*

mf

34

Vln. II

mp *-26* *open G* *f* *-32* *resume tempo* *-8*

36

Vln. II

fff *p* *mp*

8va *-8* *-21* *sul tasto*

39

Vln. II

f *ppp* *pp*

8va

41

Vln. II

ppp *p*

Molto Dramatico e Furioso *@ 10 "* *unisoni a polytempi*

43

Vln. II

ff *ffff* *f*

ff *ffff* *f* *10:8*

45

Vln. II

mp *f* *p*

3

Hypercube

27:8

Vln. II

47

mp 9 fff

f ff ffff

Vln. II

49

mp f sl. 8 pp ff ffff p

Vln. II

50

pizz.

f 9 ffff 9 ff

Vln. II

53

ff 9:8 ffff arco sul tasto 7:4 portamento sul pont 6:4 scratch

Vln. II

57

f 5:4 subito p light scratch 8va 19:8

Vln. II

59

ff 3 pp light scratch 19:8 ffff

Vln. II

61

5" Finale

sfz 7:4 ffff 5" Finale 5 - 8 //

Hypercube

5

resume tempo

63 Vln. II *ffff* 6

65 Vln. II *mf* *f* 3

67 Vln. II *ffff*

69 Vln. II *pppp* 10:8 *ffff* @ 10 "

71 Vln. II *ffff* 8/1 *niente*

(8' 30"-9')

Hypercube

A Polytempic Polymicrotonal Work for String Quartet

$\text{♩} = 124$

Peter Thoegersen

Viola
31 tet

3 -19 +16 +39 -68 -29 -33 1/1

Vla. 

A musical score for the Bassoon (Bla.) on a bass clef staff. The score consists of four measures. Measure 7 starts with a bass clef, a 'Bla.' label, and a dynamic 'mf'. It features a sequence of notes with stems pointing up and down. Measure 8 begins with a 'f' dynamic and a '9:8' time signature. Measure 9 starts with a '1/1' time signature. Measure 10 concludes with a '9:8' time signature. The notes are primarily eighth notes, with some sixteenth notes and quarter notes, and stems pointing in various directions.

(please see legend for cents values as no more courtesy cents will appear) *30* *8* *+16 -68 etc.*

9

Vla. *mf* (open string C) *f*

10

Vln.

ff

30 8/8

Musical score for Violin (Vla.) showing a melodic line. The score includes dynamic markings *mp*, *p*, and *f*, and time signatures $20:16$ and $9:8$.

Hypercube

sul ponte

Vla.

pp

17 Vla. *mp* *30:8* *f*

Vla. *p* *30:8* *ff* *15:8*

Vla. *fff* *15:8* *f*

21 Vla. *ff* *5:4* *mf*

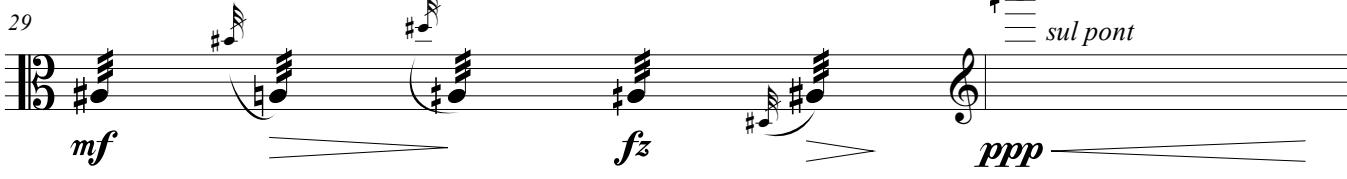
Vla. *mp* *12:8* *ff* *12:8*

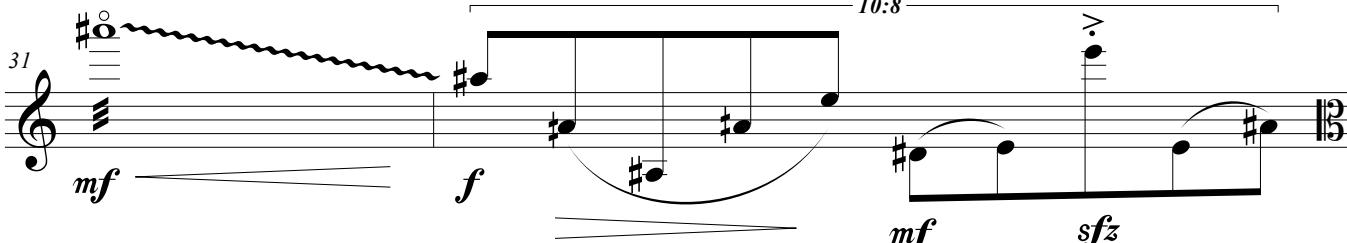
Vla. *10:8* *mf* *10:8*

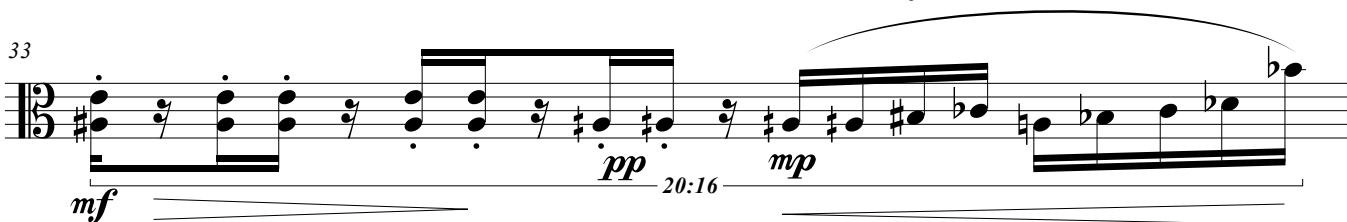
Vla. *pp* *20:16*

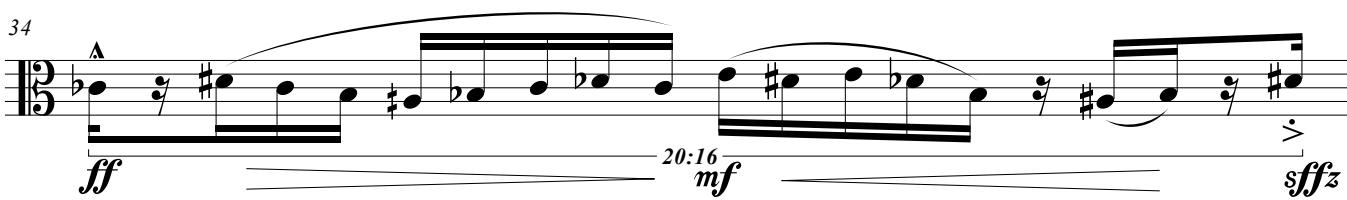
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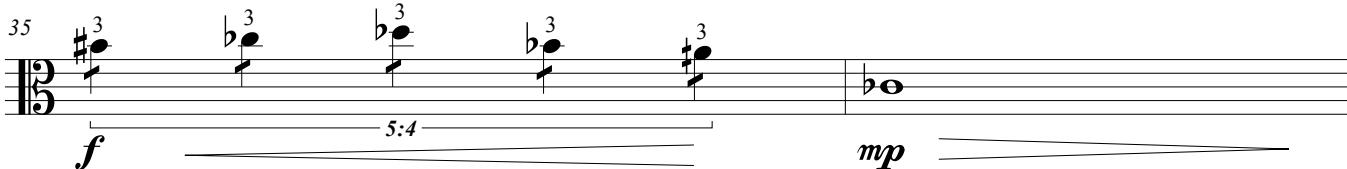
3

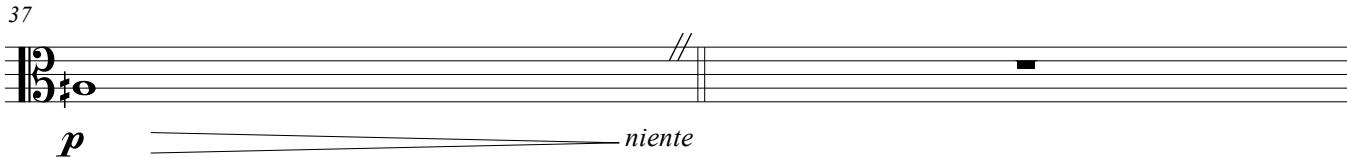
29 *sul A*
 Vla. 

31 *sul pont*
 Vla. 

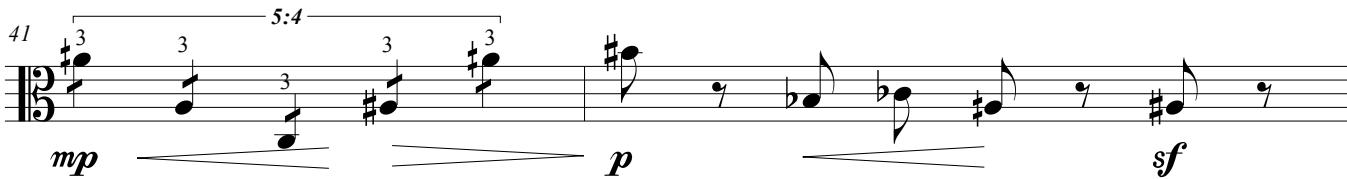
33 

34 

35 

37 

39 

41 

43

Vla.  **ff** *scratch bow (pressure)* **mf**

Vla.  **ff** *sul pont* **p**

Vla.  **ff** **fff**

Vla.  **ff** **fff**

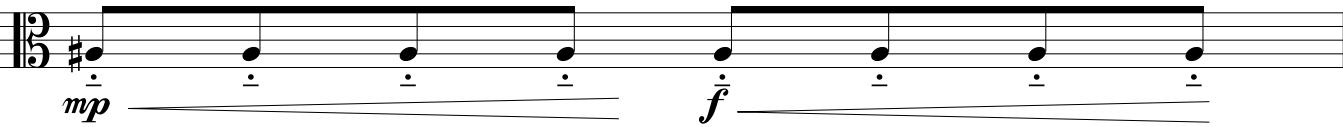
Vla.  *extended glissando* **sul D** **ff** **fff** **10:8**

Vla.  **mp** **ff** **10:8**

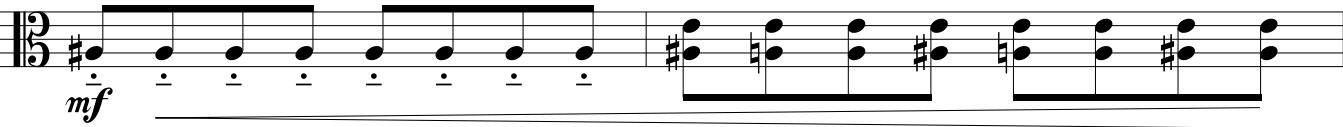
Vla.  **mf** **p** *sul tasto*

Vla.  **detache** = 62 **mf** **p**

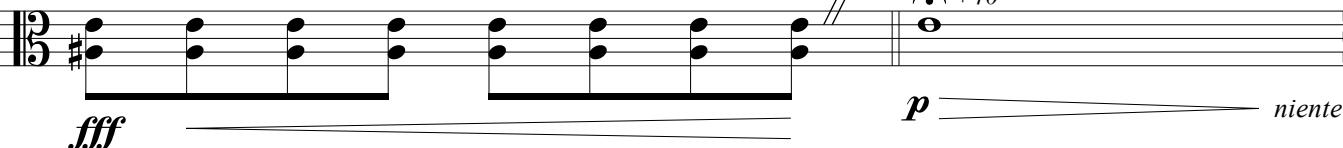
58

Vla. 

59

Vla. 

61

Vla. 

63 *resume tempo* +40

Vla. 

65 senza tremolo

Vla. 

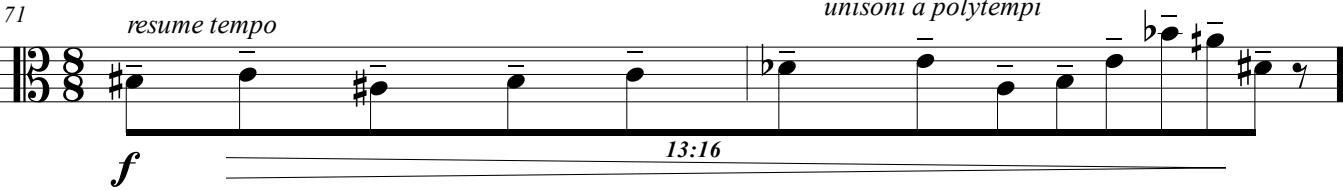
67 8va

Vla. 

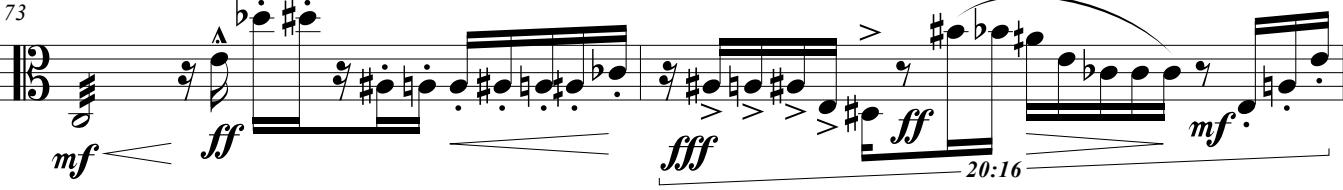
69 8va

Vla. 

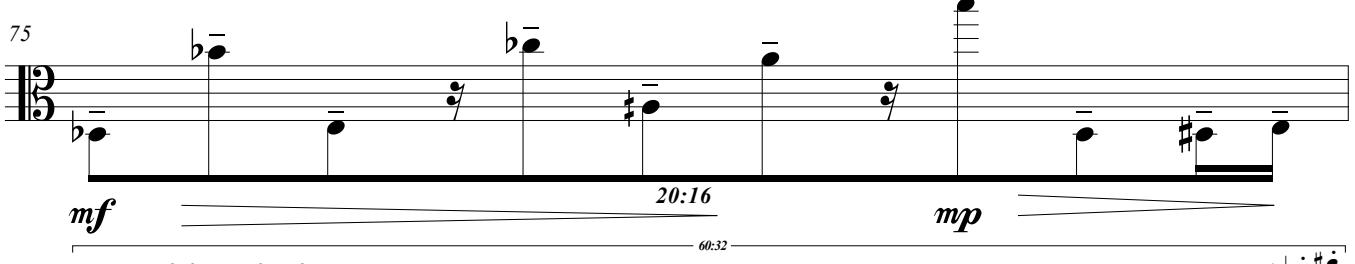
71 *resume tempo*

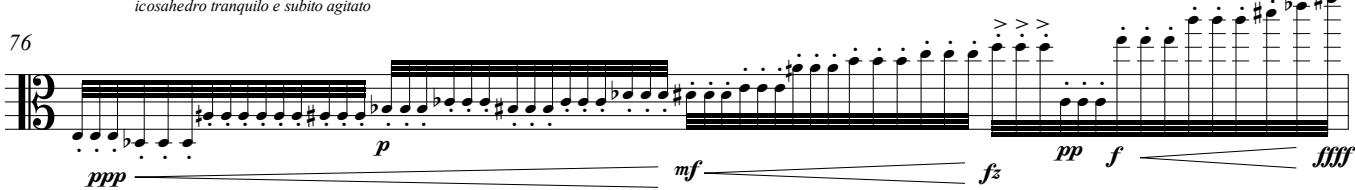
Vla. 

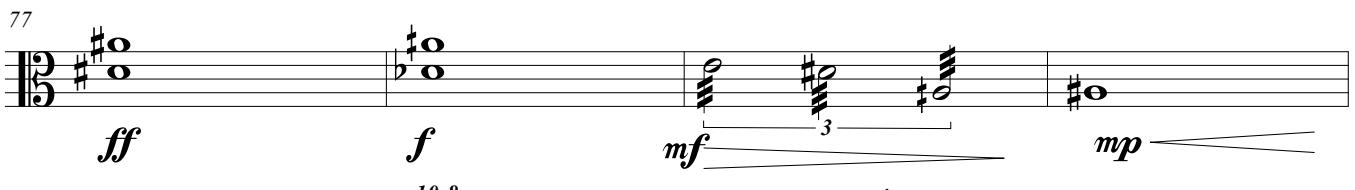
73 20:16

Vla. 

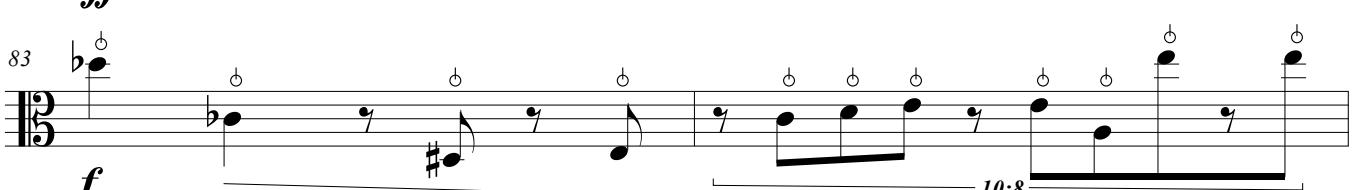
Hypercube

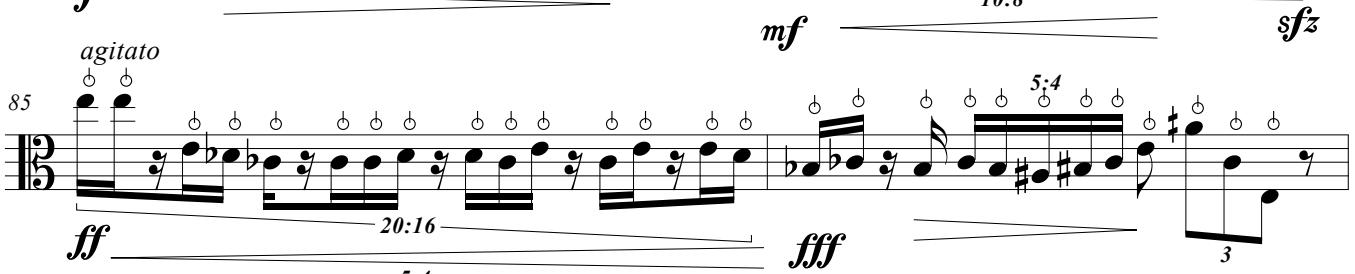
75 Vla. 

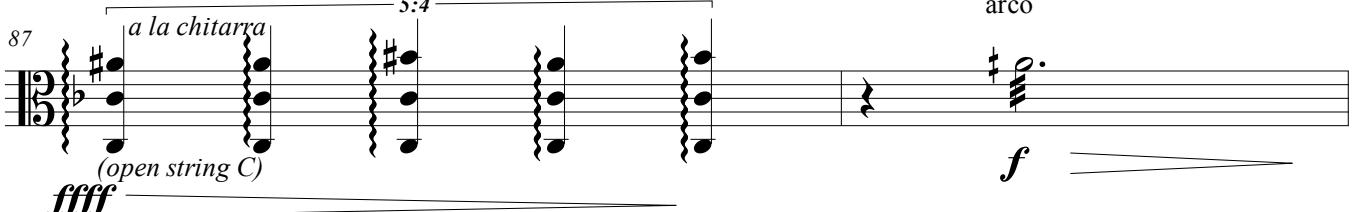
76 Vla. 

77 Vla. 

81 Vla. 

83 Vla. 

85 Vla. 

87 Vla. 

89 Vla. 

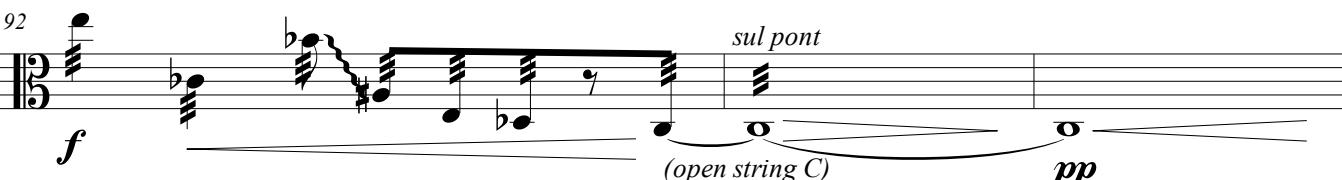
Hypercube

7

91

Vla. 

92

Vla. 

95

Vla. 

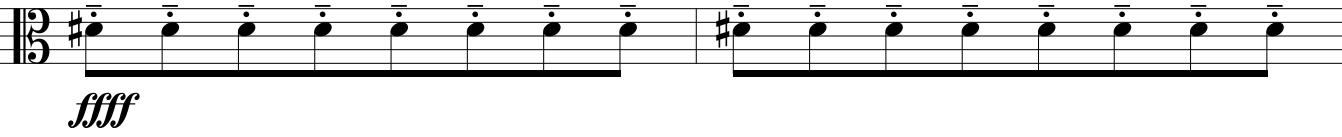
97

Vla. 

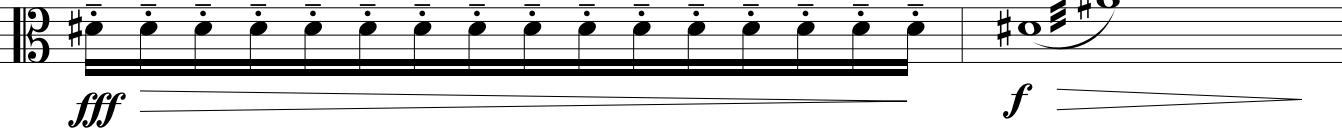
99

Vla. 

101

Vla. 

103

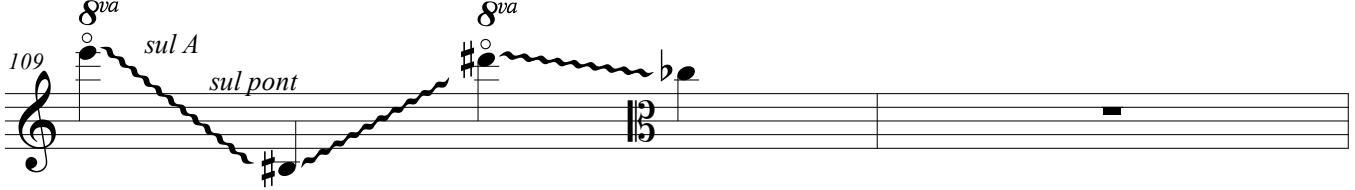
Vla. 

105

Vla. 

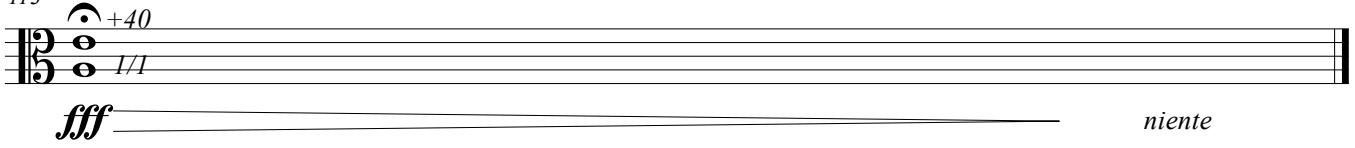
107

Vla. 

Vla. 

109

Vla. 

Vla. 

111

Vla. 

113 @ 10"
+40

Vla. 

(@ 8' 30"-9")

Hypercube

A Polytempic Polymicrotonal Work for String Quartet

$\text{♩} = 106$

Peter Thoegersen

Cello 53tet

$+4$

Vc.

$3 \quad 1/1 \quad 6:4$

Vc.

5

Vc.

$7 \quad \text{ord.} \quad 1/1 +22 -10 +59 \uparrow +49 +8 +4 \quad +59 +22 \quad +49$

Vc.

$9 \quad -10 \quad +22$

Vc.

$10 \quad 1/1 +22 -10 +59 \quad +4 \quad -38 \quad -63 \quad +8$

$5:4$

Vc.

$12 \quad 10:8 \quad 3 \quad 11:8$

Vc.

$13 \quad \text{sul pont} \quad \text{mf} \quad \text{ff}$

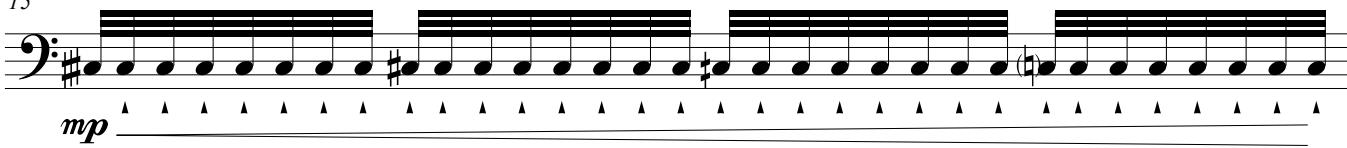
Performance Instructions:

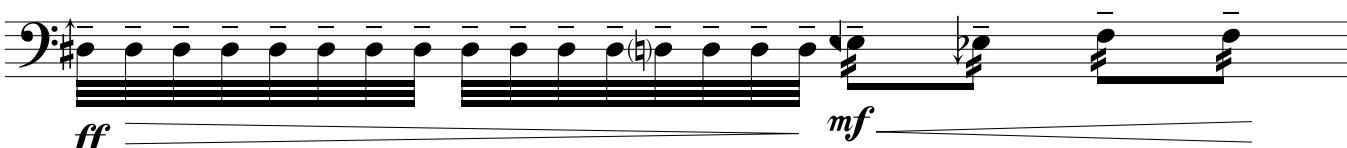
- Cello 53tet:** $+4$ (pitch bend), pp to mp .
- Vc. 1:** $1/1$ (pitch bend), $6:4$ (pitch bend), mf to ff (heavy scratch pressure).
- Vc. 2:** 5 (pitch bend), ff to fff (heavy scratch pressure), then ff (lighter).
- Vc. 3:** 7 (pitch bend), $ord.$ (pitch bend), $1/1 +22 -10 +59 \uparrow +49 +8 +4$ (pitch bend), $+59 +22$ (pitch bend), $+49$ (pitch bend).
- Vc. 4:** 9 (pitch bend), -10 (pitch bend), $+22$ (pitch bend).
- Vc. 5:** 10 (pitch bend), $1/1 +22 -10 +59$ (pitch bend), $+4$ (pitch bend), -38 (pitch bend), -63 (pitch bend), $+8$ (pitch bend), $5:4$ (pitch bend), ff .
- Vc. 6:** 12 (pitch bend), $10:8$ (pitch bend), 3 (pitch bend), $11:8$ (pitch bend).
- Vc. 7:** 13 (pitch bend), sul pont (pitch bend), mf to ff .

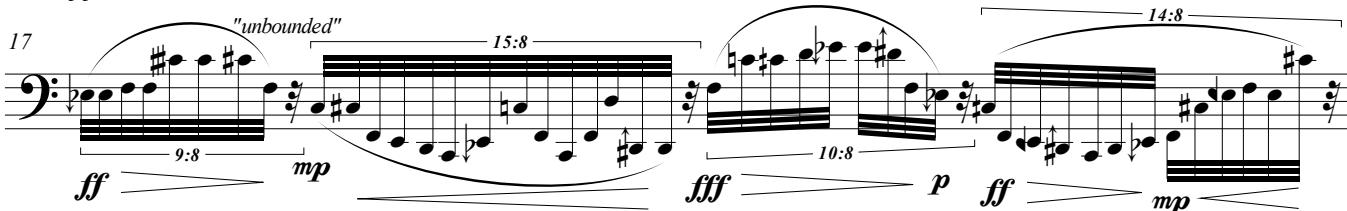
(please see legend for future cents usage as courtesy cents will now cease)

Hypercube

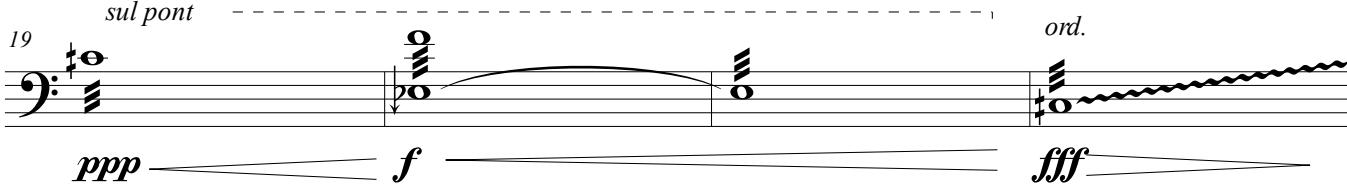
2

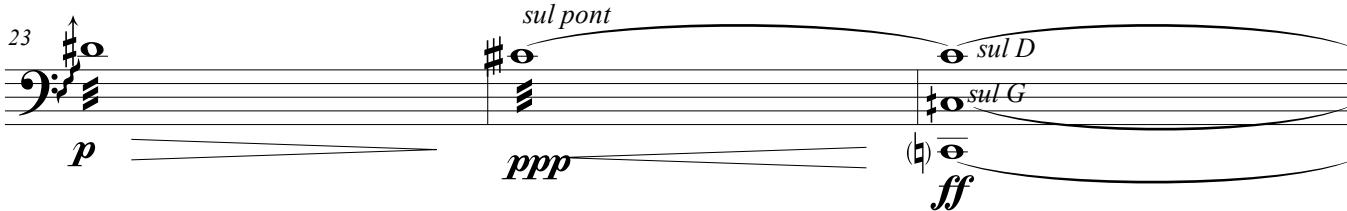
15 "bounded"
 Vc. 

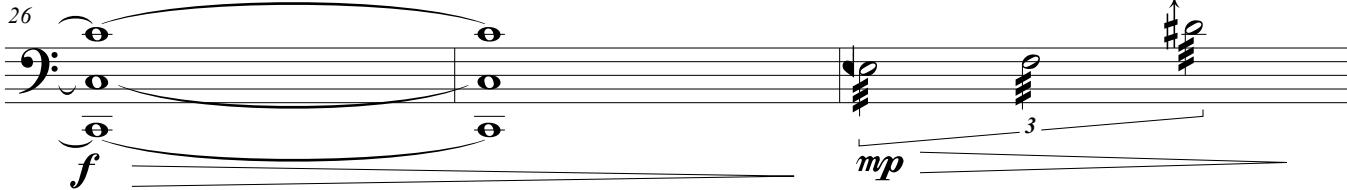
16
 Vc. 

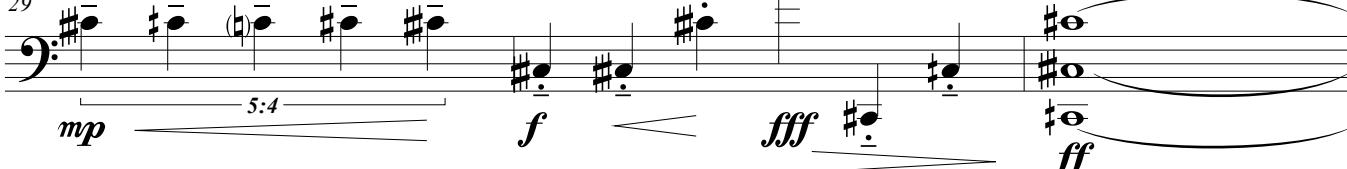
17 "unbounded" 15:8 14:8
 Vc. 

18
 Vc. 

19 sul pont ord.
 Vc. 

23 sul pont sul D sul G
 Vc. 

26
 Vc. 

29 5:4 6:4
 Vc. 

Hypercube

32 Vc. *mf* *f* < *ff* > *p* *fff* > *pp* <

35 Vc. *ff* *p*

36 Vc. *f* *mp* *f* *mf* *open D*

39 Vc. *f* *p*

41 Vc. *pp* *ppp*

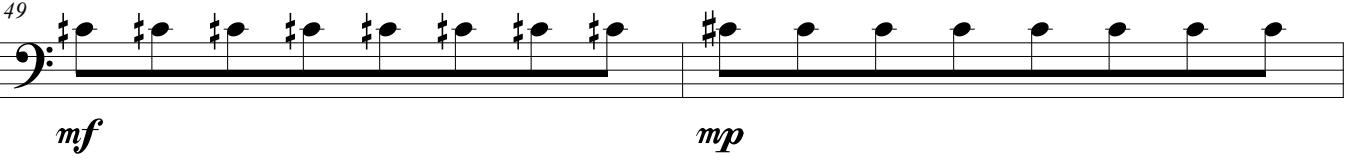
43 Vc. *fff* *mp*

45 Vc. *f* *ff*

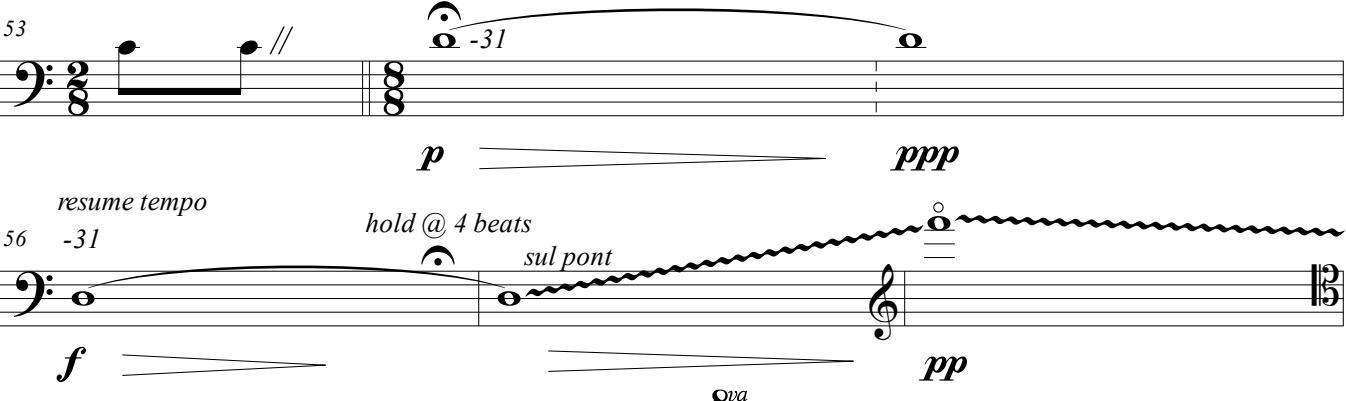
47 Vc. *mf*

Hypercube

4

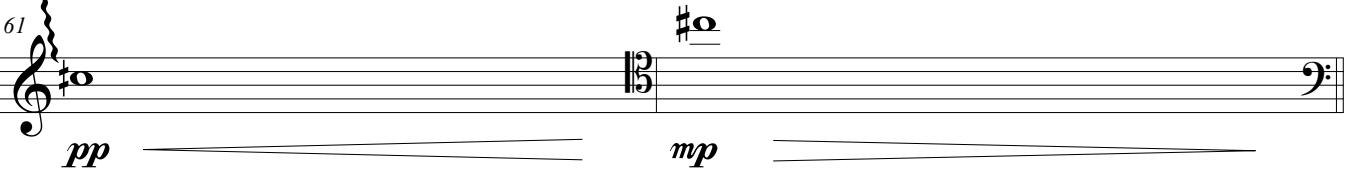
49 Vc. 

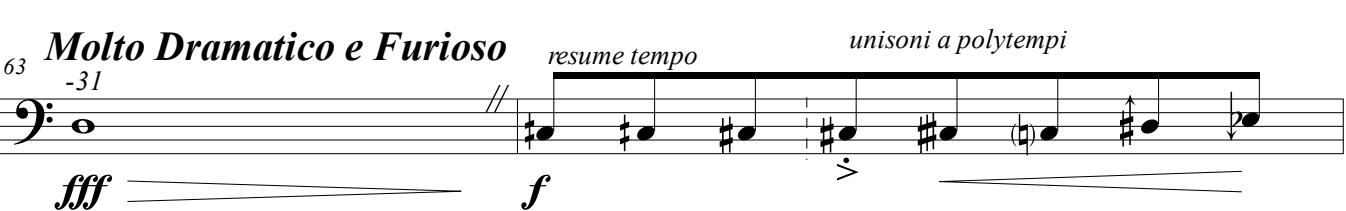
51 Vc. 

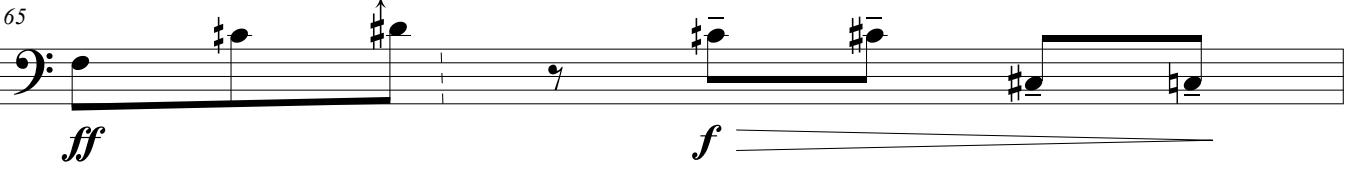
53 Vc. 

56 Vc. 

59 Vc. 

61 Vc. 

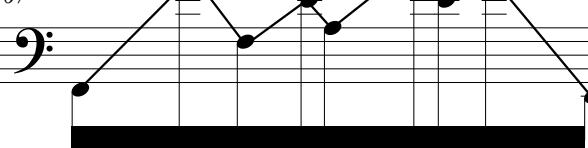
63 Vc. 

65 Vc. 

66 Vc. 

Hypercube

"unbounded"
disregard exact microtonal pitch
extended gliss

Vc. 67 *sul pont*  ***pp***

Vc. 68 *extended gliss*
disregard exact microtonal pitch  ***ppp***

Vc. 69  ***ff*** ***mf*** ***mp*** ***3*** ***3*** ***3*** ***3***

Vc. 71 ***f*** ***ff*** ***pizz.*** ***ffff***

Vc. 74 ***ff*** ***5:4*** ***5:4*** ***3***

Vc. 78 ***mf*** ***14:6*** ***mp*** ***p***

Vc. 81 ***p*** *heavy scratch pressure* ***fff*** ***10:8***

Vc. 84 *col legno battuto* ***f*** ***7:4***

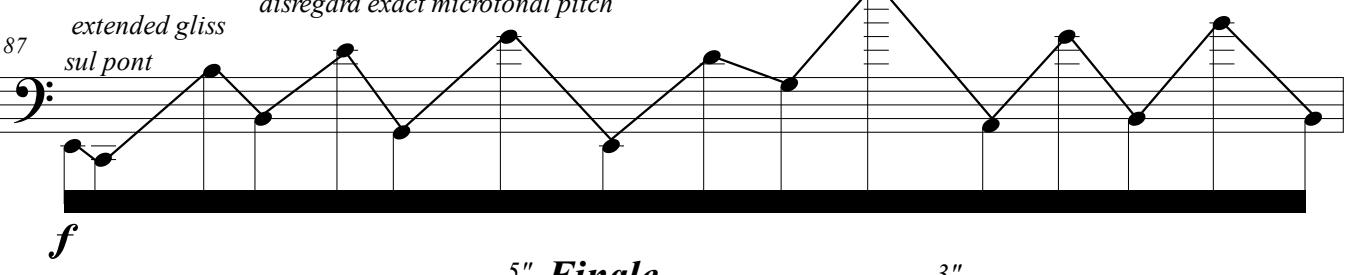
Hypercube

6

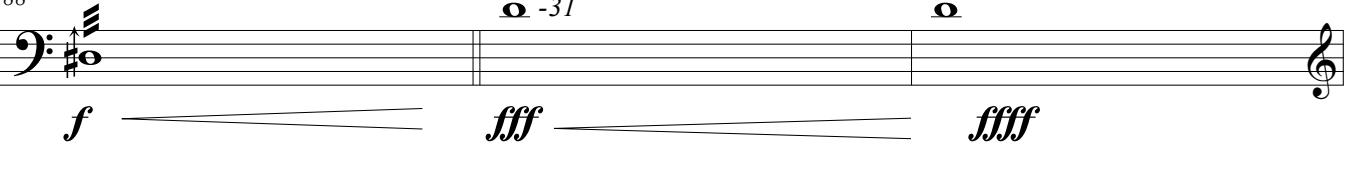
86

Vc. 

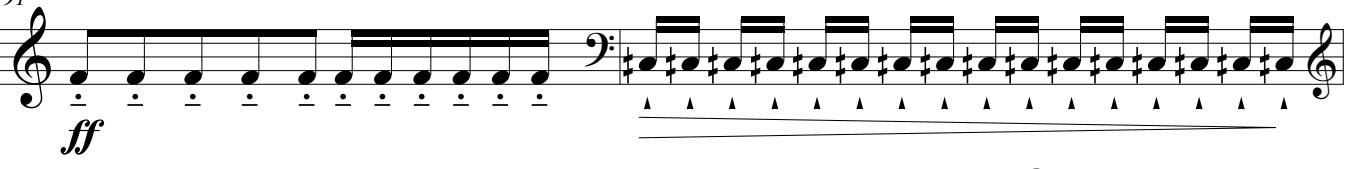
87

Vc. 

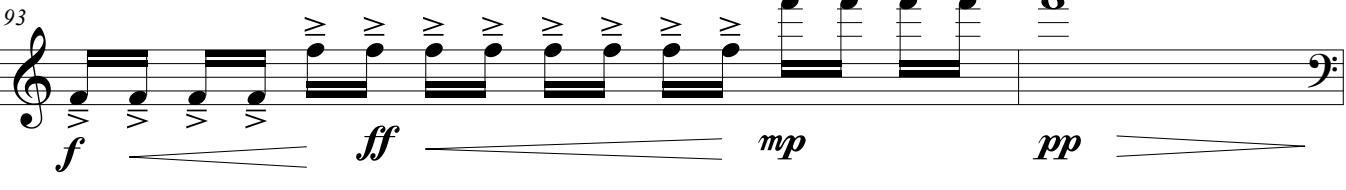
88

Vc. 

91 resume tempo

Vc. 

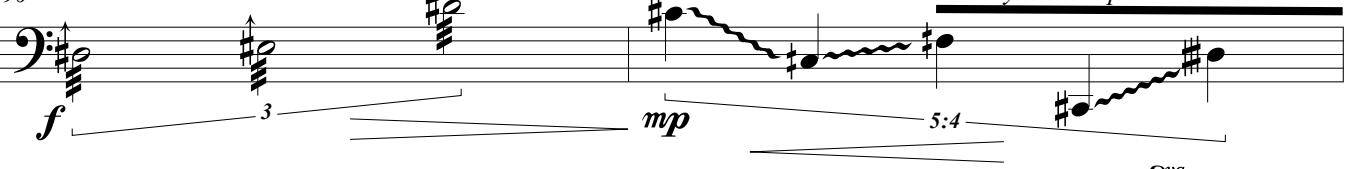
93

Vc. 

95

Vc. 

96

Vc. 

98

Vc. 

100

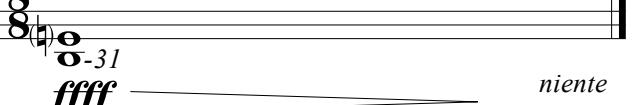
Vc. 

101

Vc. 

ppp





8-31

niente

(@8' 30"-9')



HYPERCUBE
A Polytempic Polymicrotonal Work
For
String Quartet

By
Peter Alexander Thoegersen

2012

Legend

Violin I	Violin II	Viola	Cello
12TET	19TET	31TET	53TET
C	A = 1/1 or 0 c.	A = 1/1 or 0 c.	C = 1/1 or 0 c.
C#	E = -4 c.	A# = +39 c.	C# = +22 c.
D	B = -11 c.	A# = -23 c.	C# = -10 c.
D#	F# = -16 c.	Bb = +16 c.	C## = +159 c.
E	C# = -21 c.	Cb = -68 c.	D# = +4 c.
G#	G# = -26 c.	B# = +71/-29 c.	D = +49 c.
A	D# = -32 c.	Db = +26/-74 c.	E = -63 c.
A#	A# = -37 c.	D# = -19 c.	E# = -38 c.
B	E# = -42 c.	E = -4 c.	F = +8 c.

“Squiggly Pitches” =



No Vibrato, as it obfuscates the shade of pitch

Bow Pressure =



Variable Bow Pressure =



Sounding Harmonic =



Fractal Rhythm =



12 TET

19 TET

31 TET

53 TET

61 TET

72 TET

83 TET

104 TET

125 TET

146 TET

167 TET

188 TET

209 TET

230 TET

251 TET

272 TET

293 TET

314 TET

335 TET

356 TET

377 TET

398 TET

419 TET

440 TET

461 TET

482 TET

503 TET

524 TET

545 TET

566 TET

587 TET

608 TET

629 TET

650 TET

671 TET

692 TET

713 TET

734 TET

755 TET

776 TET

797 TET

818 TET

839 TET

860 TET

881 TET

902 TET

923 TET

944 TET

965 TET

986 TET

1007 TET

1028 TET

1049 TET

1070 TET

1091 TET

1112 TET

1133 TET

1154 TET

1175 TET

1196 TET

1217 TET

1238 TET

1259 TET

1280 TET

1301 TET

1322 TET

1343 TET

1364 TET

1385 TET

1406 TET

1427 TET

1448 TET

1469 TET

1490 TET

1511 TET

1532 TET

1553 TET

1574 TET

1595 TET

1616 TET

1637 TET

1658 TET

1679 TET

1699 TET

1720 TET

1741 TET

1762 TET

1783 TET

1804 TET

1825 TET

1846 TET

1867 TET

1888 TET

1909 TET

1930 TET

1951 TET

1972 TET

1993 TET

2014 TET

2035 TET

2056 TET

2077 TET

2098 TET

2119 TET

2140 TET

2161 TET

2182 TET

2203 TET

2224 TET

2245 TET

2266 TET

2287 TET

2308 TET

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5183 TET

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5351 TET

5372 TET

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5414 TET

5435 TET

5456 TET

5477 TET

5498 TET

5519 TET

5540 TET

5561 TET

5582 TET

5603 TET

5624 TET

5645 TET

5666 TET

5687 TET

5708 TET

5729 TET

5750 TET

5771 TET

5792 TET

5813 TET

5834 TET

5855 TET

5876 TET

5897 TET

5918 TET

5939 TET

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6065 TET

6086 TET

6107 TET

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6149 TET

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6191 TET

6212 TET

6233 TET

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7891 TET

7912 TET

7933 TET

7954 TET

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8122 TET

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A handwritten musical score for guitar, consisting of 17 staves of music. The score includes various dynamics such as ff, f, mf, pp, and sfp, as well as articulations like pizz., sfz, and tremolo. Performance instructions like 'Cresc.' and 'Con Tremolo' are also present. The music is written on a standard staff system with a mix of common and uncommon time signatures. The score is highly detailed, showing specific fingerings and string indications for each note.

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 (174) <img alt="Continuation of the musical score, starting at measure 1051 and ending at measure 1056. It includes dynamic markings like 'mf', 'f', and 'ff', and performance instructions like

This image shows a handwritten musical score for a solo instrument, likely guitar, consisting of 12 staves of music. The score includes various dynamics (e.g., ff, f, mf, p, pp, fff, fffff), articulations (e.g., accents, slurs, grace notes), and performance instructions (e.g., 'Jato', 's11', 's16'). The music is written on standard five-line staves, with some staves featuring additional ledger lines. The score is highly detailed, reflecting complex performance techniques.

(1) 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

(1) 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

(1) 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

(1) 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

(1) 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 <span style="border: 1px solid black

Handwritten musical score for a solo instrument, likely a woodwind, featuring six staves of music with various dynamics, articulations, and performance instructions. The score includes measures 51 through 68, with some measures numbered (31), (41), (42), (43), (44), (45), (46), (47), and (48). The music is in common time and includes measures with 16th and 32nd note patterns, as well as sustained notes and rests. Articulations like 'mf', 'ff', 'p', 'pp', 'sfz', 'soli', and 'Detache' are marked. Measure 51 starts with a dynamic of 'fff' and a tempo of '59'. Measure 52 ends with a dynamic of 'pp'. Measure 53 starts with 'fff' and a tempo of '25'. Measure 54 starts with 'fff' and a tempo of '25'. Measure 55 starts with 'fff' and a tempo of '25'. Measure 56 starts with 'fff' and a tempo of '25'. Measure 57 starts with 'fff' and a tempo of '25'. Measure 58 starts with 'fff' and a tempo of '25'. Measure 59 starts with 'fff' and a tempo of '25'. Measure 60 starts with 'fff' and a tempo of '25'. Measure 61 starts with 'fff' and a tempo of '25'. Measure 62 starts with 'fff' and a tempo of '25'. Measure 63 starts with 'fff' and a tempo of '25'. Measure 64 starts with 'fff' and a tempo of '25'. Measure 65 starts with 'fff' and a tempo of '25'. Measure 66 starts with 'fff' and a tempo of '25'. Measure 67 starts with 'fff' and a tempo of '25'. Measure 68 starts with 'fff' and a tempo of '25'. Measure 51 ends with a dynamic of 'pp'. Measure 52 ends with a dynamic of 'pp'. Measure 53 ends with a dynamic of 'pp'. Measure 54 ends with a dynamic of 'pp'. Measure 55 ends with a dynamic of 'pp'. Measure 56 ends with a dynamic of 'pp'. Measure 57 ends with a dynamic of 'pp'. Measure 58 ends with a dynamic of 'pp'. Measure 59 ends with a dynamic of 'pp'. Measure 60 ends with a dynamic of 'pp'. Measure 61 ends with a dynamic of 'pp'. Measure 62 ends with a dynamic of 'pp'. Measure 63 ends with a dynamic of 'pp'. Measure 64 ends with a dynamic of 'pp'. Measure 65 ends with a dynamic of 'pp'. Measure 66 ends with a dynamic of 'pp'. Measure 67 ends with a dynamic of 'pp'. Measure 68 ends with a dynamic of 'pp'.

(1) = 48

(15") A In Unison (No Tremolo)

II (50) Resume Tempo I (sul A) with Trem. Gliss →

II (51) Resume Tempo I with Trem. Gliss →

II (52) Resume Tempo I with Trem. Gliss →

II (53) Resume Tempo I with Trem. Gliss → sul Pont. & sul D

(Gliss) (51) No Tremolo (52) No Tremolo

(Gliss) (50) No Trem. (53) No Tremolo

(63) No Tremolo (54) No Tremolo (55) +22

(56) -21 Sul Tasto (57) -21

(41) -23 Sul Tasto (42) -68

(58) -23 Sul Tasto (59) +159 Sul Tasto (60) +159

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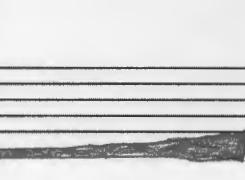
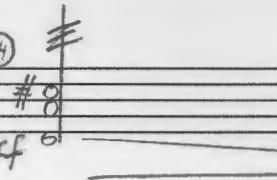
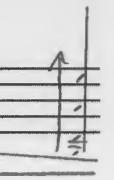
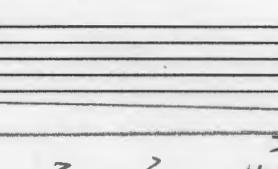
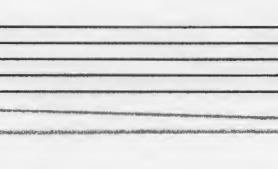
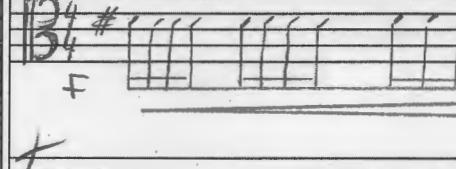
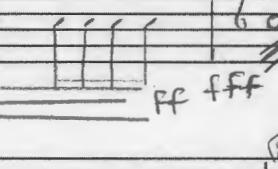
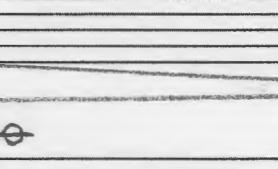
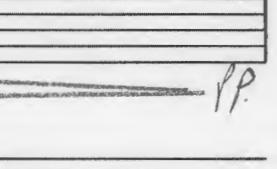
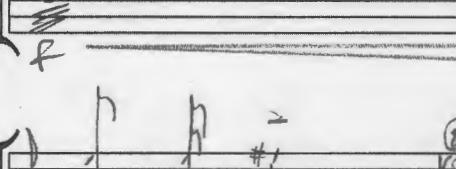
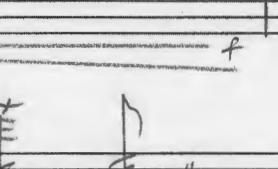
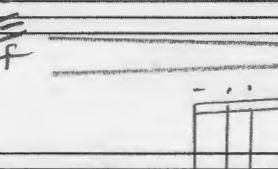
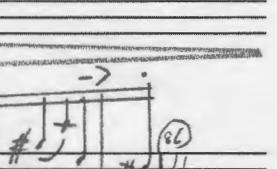
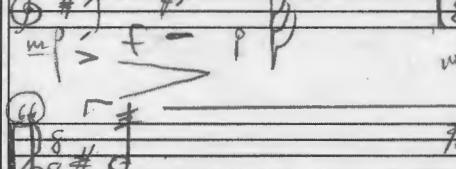
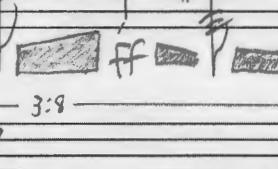
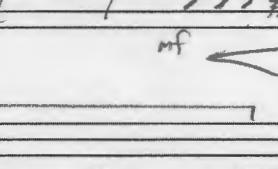
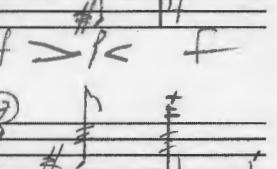
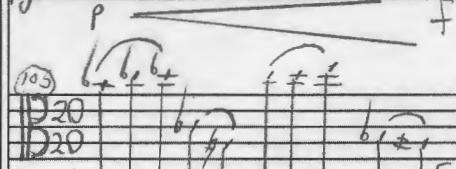
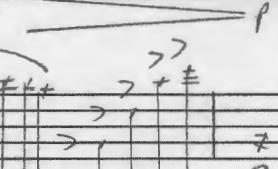
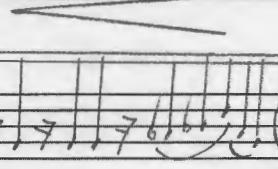
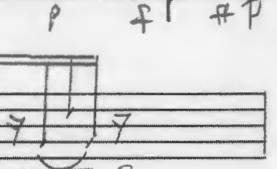
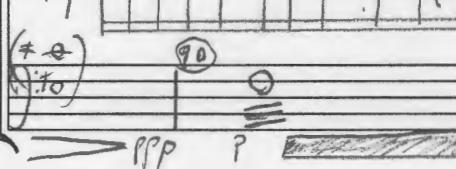
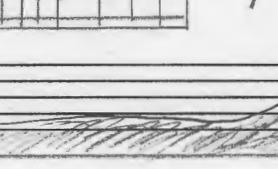
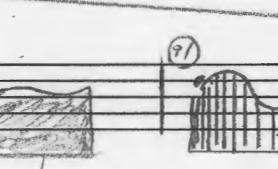
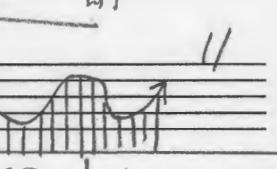
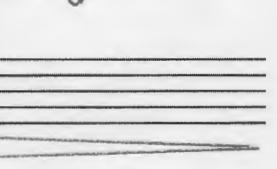
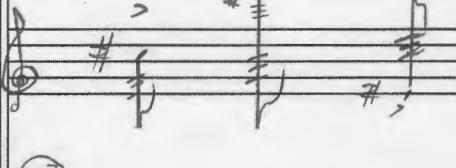
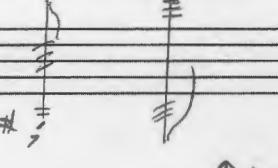
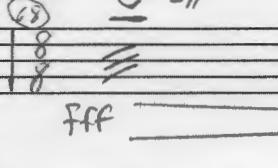
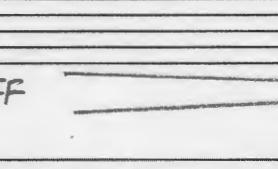
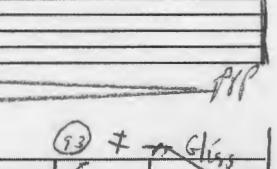
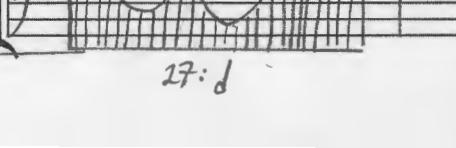
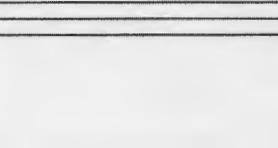
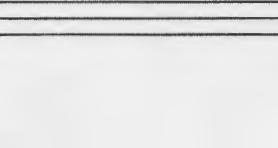
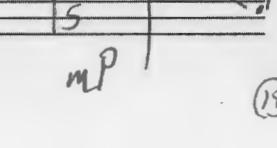
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